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ABSTRACT
With the MATCH Box Press, children (grades 5-6) can print a limited edition of a book. With the teacher as publisher to oversee and assist, they write and edit the manuscript; design, print, and illustrate the book. The teacher's guide provides instructions for all the various phases of the process, which is designed to take about three weeks. A production handbook is provided for use by the children. It provides instructions and illustrations of some of the common problems and their solutions. Supplements include an inventory of the material in the kit, a bibliography, and a short history of the MATCH Box Project. (JY)

GPO 870-390

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THE MATCH BOX PRESS

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THE MATCH BOX PROJECT

Materials and Activities for Teachers and CHildren

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TEACHER'S GUIDE to

THE MATCH BOX PRESS

Grades 5 and 6

by
Susan Schanck
Marion Carey

THE MATCH Box PROJECT
Prototype Edition

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PROTOTYPE EDITION

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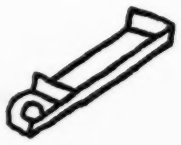

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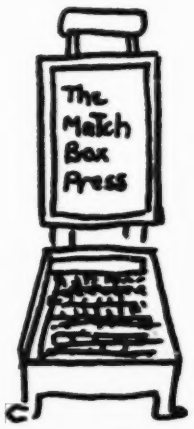


INTRODUCTION

With the MATCH Box Press, inky fingers and some enjoyable confusion, your children can print a limited edition of a book that may find shelf room in the school and town libraries, in the library at the Children's Museum in Boston, and even at the Library of Congress in Washington, D.C.

The Box is a three weeks' experience. During the first week, the children are authors who prepare and edit a manuscript. They then become the staff of a publishing company: they design, print and illustrate the book in the remaining two weeks. Throughout, you are the publisher; you oversee the preparation of the manuscript and assist with the composition and printing.

The children hand set type, use a fundamental press, and follow simple print-making techniques; the actual tasks are basic and really correspond to what happens in a typical publishing company today.

When their book is finished, your children will be very pleased with what they have made. Beyond that, they will understand a lot about how all books come into being -- something we think they will be reminded of often as they read the books of others.

USING THE BOX

The Teacher's Guide is divided into two main sections corresponding to the two divisions of The MATCH Box Press. The first is the Editorial Division and is concerned with writing and preparing the manuscript for publication. The second section is the Production Division, concerned with actually producing the book. The chart below gives an idea of what happens in each division and how long each phase takes.

Editorial Division	Production Division	
WEEK 1	WEEK 2	WEEK 3
Phase 1 After watching a film, the class discusses how books are made, and chooses to write either prose or poetry.	Phase 4 The Production Division is set up and the materials are examined.	
Phase 2 The manuscript, title, and dedication are written.	Phase 5 The class is divided into departments: composing, art and printing. Each department has a brief training period.	
Phase 3 The book is designed, a dummy book made and the manuscript is put into form for production.	Phase 6 Production starts in earnest and continues until the book is finished. The three departments will coordinate their work so that a modified production line develops. When the book is about half-finished, a staff meeting is called to discuss work procedures and also to give staff members a chance to switch jobs from one department to another.	
	Phase 7 The printing department finishes its work and the class as a whole assembles the book.	

WHAT'S IN THE BOX

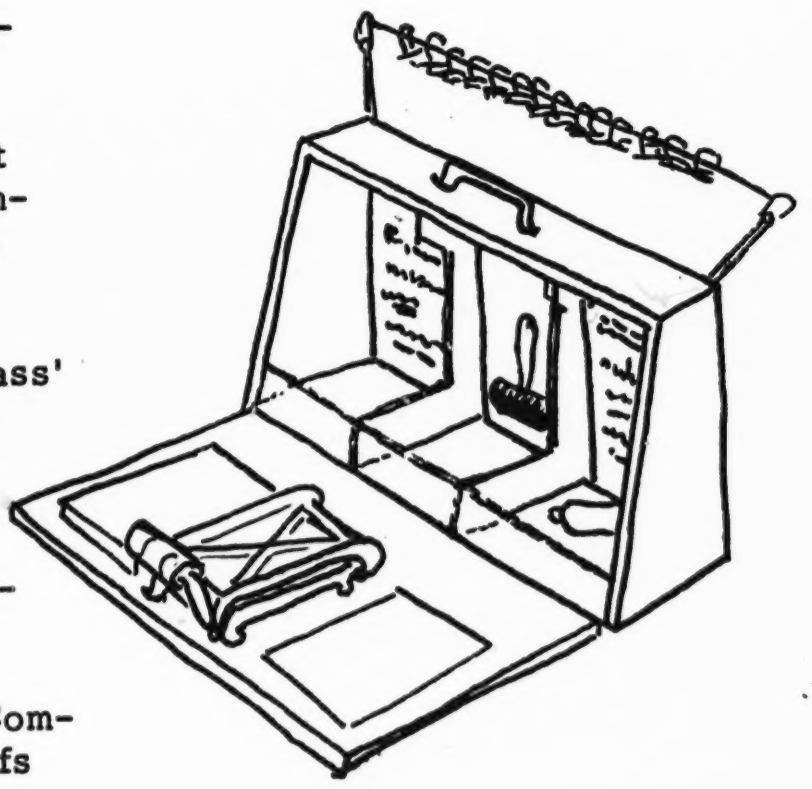
The two small cases hold all the equipment needed by the compositors: type fonts, composing sticks, and instructions.

The large case opens up to become the print shop; it contains all the printers' equipment: press, ink, brayer, and instructions. It also holds:

Pagoo, a book by H.C. Holling.

The Story of a Book, a film about how Holling came to write and illustrate Pagoo.

KEEPTRAK, a large cloth and vinyl chart with pockets. It is used in the Publishing Division to help organize the class and the book.



The paper and cover stock that your class' books will be printed on. It should be left in the pockets of KEEPTRAK until wanted.

The materials needed by the Art Department.

The proof press which is used by the Composition Department to make page proofs before the final printing is done.

You will need to supply paper towels, newspapers, scissors, glue, and math paper.

EDITORIAL DIVISION

The
MATCH Box
Press

After watching a film, the class discusses how books are made, and chooses to write either prose or poetry.

PHASE 1

1 DAY

Your children are about to embark on an adventure! They will not only write a book but print it too, in an edition of approximately forty copies. Thus there will be copies for everyone in the class, and extras for important people like the principal and for the MATCH Box Project Library at the Children's Museum.

What kind of a book will it be? The class must decide, but first let's see how an author gets ideas for a book and how he writes it.

show film

Show the film The Story of a Book to the class. It lasts about eleven minutes. In the discussion that follows, tell the children that although their book will be a limited edition, printed on a private press, essentially it will move through all the stages of book production: from an idea in their heads to a manuscript, and then to printed pages which are gathered and bound into a book.

discuss film

In your discussion, concentrate on the early part of the film: what led Mr. Holling to choose his particular subject, the research he did, how he and his wife went about the task of illustrating. Just as Mr. Holling chose exciting words, so will the class members. Their writing will become a manuscript; they will also have to do rewriting to make it just right. They will not mail their book to a publisher for ap-

PHASE

1

1 DAY

look at Pagoo

proval because next week they will become their own publishing company. You as head of the company and they as staff will have to decide how to make the manuscript they write worthy of publication. During the discussion have the class inspect the copy of Pagoo; suggest that they think about it in terms of how it was written and manufactured. There won't be time to read the story during this inspection, so be sure to leave the book in a place where it will be conveniently available for later reference.

Now is the time to decide on what you want the book to be about. The children may choose any subject for their book. Their initial decision is whether the book should be a collection of individual four line poems or a piece of cooperative prose writing -- a story or even a report on some area that has been previously investigated in the classroom.

Here are two factors that you should consider in your choice:

prose ?
poetry ?

If the children want their names on individual contributions, then poems would probably be best.

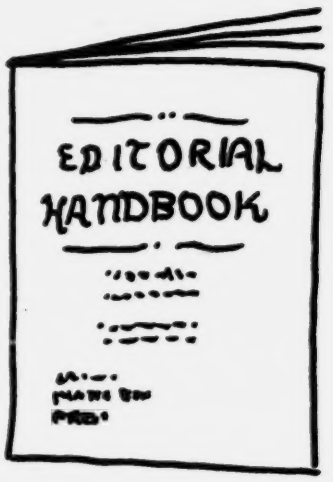
If the class likes working on cooperative projects, then prose would be fine.

By the end of the class period today, you and the class should have decided what they want to write. Tomorrow they begin!

The manuscript title, and dedication are written.

PHASE 2 3 DAYS

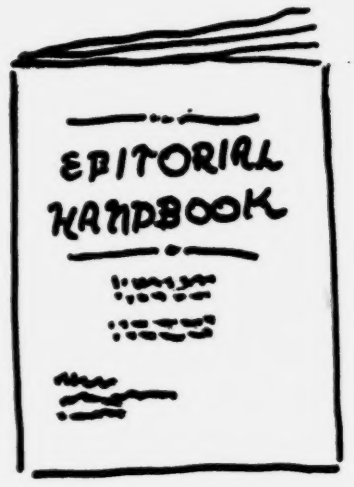
For the next three days the class will be writing and preparing their manuscript. Many publishing companies have a book which contains information that an author would need to make his manuscript fit the company's standards. We have provided one, too. It is called the Editorial Handbook. In it you will find specific instructions for preparing a prose or poetry manuscript for the MATCH Box Press.



Using the Editorial Handbook as a guide, plan to have your writing finished and edited by the end of these three days, allowing the last day in this week for decisions about illustrations and preparations for production.

While the children are writing, remind them that their writing is going to be published. Have them try to look at their manuscript from a publisher's point of view. Is it well written? Would other people enjoy reading it?

PHASE 3 1 DAY	**The book is designed, a dummy book made and the manuscript is put into form for production.**



Today you will be preparing the manuscript for production. This is what the Hollings did when they made their dummy, but you will be doing it without the benefit of galley proofs.

When that is done, you will have taken the first step toward becoming a publishing company and will really be ready to get on with the job in the next lesson.

Following the instructions for Phase Three in the Editorial Handbook, make the page arrangement, the dummy, and fill in KEEP-TRAK.

EDITORIAL HANDBOOK

How to Prepare a
Prose Manuscript

How to Prepare a
Poetry Manuscript

The
MATCH Box
Press

HOW TO PREPARE A PROSE MANUSCRIPT

We are suggesting one way of organizing the class to write prose. Actually, you may do it any way you like just so you end up with a total of 1000 words for the text.

1. Divide the class into groups, and let each group produce a short story or essay. Assign word limits to each group. Our counting system counts every word from "a" to "extraordinary" as one word. While they're writing, remind them of the way Mr. Holling tried to use a more exciting word. Children tend to use a great many "wh" words: who, where, why, which, what, etc. If you find this happening, help them find another phrasing, because the compositors will soon run out of the letters "w" and "h".

write manuscript

2. Have them proofread their own work for spelling, punctuation, etc. Then have the groups exchange papers for a proof-reading check.

3. Have the class think up a title for the book. It will appear on the cover and on the title page. The title page will also have the author's name (which might be something like "Miss Appleby's Sixth Grade", or just "The Sixth Grade"), the name and address of the school and the MATCH Box Press imprint.

write title and dedication

Choose the person to whom the class wants to dedicate the book and write the dedication. The dedication is used in a later lesson as a training exercise for the composing department and should not be too long or complicated.

4. When the manuscript is just the way you and the children want it, you will have to plan the pages of the book. This will probably have to be done outside the class and should be finished before you start on Phase Three.

put pages in order

Your task is to distribute the text over 21 pages. How you divide it up will depend very much on it and your own judgment. If it works out well to have some pages short, they can be filled in with illustrations. You can plan these small illustrations with the class tomorrow. Try to have each page end with a sentence. This will make typesetting and proofreading easier.

A normal size page should have about 50-60 words. The first page of the text or the first page of a chapter should have about 24-30 words.

5. You should end up with the text for each page on a separate piece of paper. The easiest way of doing this is with scissors and scotch tape. Just keep cutting, sticking, recutting and sticking pages, until the manuscript is divided to fit on 21 pages. Number the pages so that you can always put them in the correct order.

PHASE 3

make two copies

6. You will need two clear copies of each page. Pass out your cut-and-pasted versions to the class and have them copy them. The copies should be in ink and double-spaced. Work with one set, keep the other as a spare.

7. Tack the working manuscript up on the bulletin board. Leave some space in between the pages so that you can shift them to make room for the illustrations.

plan illustrations

8. Plan three full page illustrations. Help the children decide at which points in the story they would like to place them. Spread them out so they won't bunch up in one place in the book. Children tend to draw a picture of a noun rather than to try to capture the meaning or action of a story. So when you're talking about the appropriate places for illustrations, encourage the children to make illustrations that express the meaning or action of what is happening in

the part of the story they want to illustrate. Remember Mr. Holling trying to imagine a that he was an octopus? How might a picture help express what is happening in their story?

Write the idea of each illustration on a separate piece of paper. Tack the pieces up among the pages of the text where they belong.

Now decide on any small illustrations that would fit on a page with text.

9. Number the pages, in order to make sure that a full page picture will be facing the part of the text that it is to illustrate. A page of text and its accompanying illustration should always be an even-odd pair, i.e.: 2,3; 6,7; 18,19.

match text and illustrations

10. When you have all the pages of your book tacked up in the right order, fill in the pages of the dummy book. You will find it in the top left pocket of KEEPTRAK.

By definition, the first page of text is called page one. From here, work forward writing the first sentence of each manscript page on the proper page of the dummy. Remember to indicate the placement of illustrations, too. Then work backwards filling in the dedication and title pages.

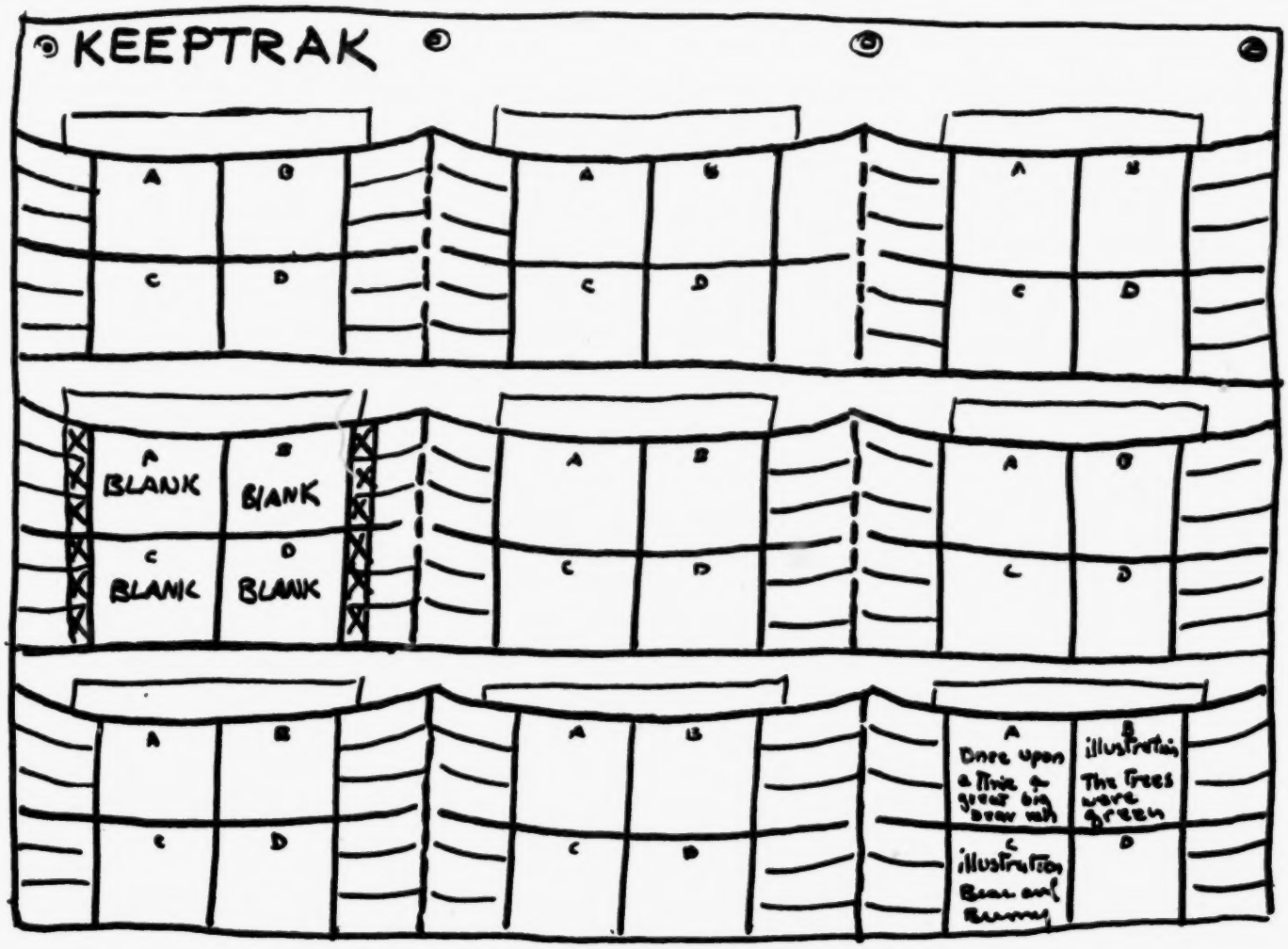
You will also have to indicate just where on each page the text and illustrations should go. This can be done by drawing a box around the sentence or illustration. The dummy will guide the printers and illustrators during the actual printing.

fill in dummy book

11. When the dummy is completed, hang KEEPTRAK at a convenient height for the children to reach, and, using the completed dummy book, transfer the information from it to KEEPTRAK.

hang and fill in KEEPTRAK

12. Open the dummy book to the middle.



13. Write the first sentence on the left page of the dummy in the square marked A on the bottom right pocket of KEEPTRAK. Do the same for the first sentence on the right page of the dummy in the square marked B on KEEPTRAK.

14. Fill in the square marked C with the first sentence on the back of the left page and then the square marked D with the first sentence on the back of the right page.

15. Remove from the dummy the sheet you have just finished processing. The dummy sheet now exposed to view is handled the same way; that is, its data is transferred to the squares on the face of the KEEPTRAK pocket just above the lower right one.

If there are any pages that will not have printing on them, be sure to allow for this on KEEPTRAK by writing BLANK in the appropriate rectangle and putting an X beside START, READY TO PRINT, and PRINTED.

Continue through all the sheets in the dummy, working up the KEEPTRAK columns in order. Don't forget the cover, which goes in the topmost pocket of KEEPTRAK's left hand column.

17. Put the manuscript pages from the bulletin board into the correct KEEPTRAK pockets. The compositors will use them to set type from. Leave the bulletin board space empty so that proofs of the pages as they are printed can be tacked up.

18. Put the dummy back in order and replace it in the upper left pocket of KEEPTRAK.

HOW TO PREPARE A POETRY MANUSCRIPT

PHASE 2

write poems

1. Have each child write a four line poem; when finished, it will have a title above it and his name below. Try not to have too many poems on the same subject (such as "spring") because the compositors are apt to run out of the letters "i", "n", and "g". While they're writing, remind them of the way Mr. Holling tried to use a more exciting word.

2. Each child should proofread his own work for spelling, punctuation, etc., and then exchange his poem with someone else for a proofreading check.

make two copies

3. When the poems have been edited and are just the way you and the class want them, have the children make two legible, double-spaced copies in ink. Work with one set, keep the other as a spare.

write title and dedication

4. Have the class think up a title for the book. It will appear on the cover and on the title page. The title page will also have the author's name (which might be something like "Miss Appleby's Sixth Grade," or just "The Sixth Grade"), the name and address of the school and the MATCH Box Press imprint.

Choose the person to whom the class wants to dedicate the book and write the dedication. The dedication is used in a later lesson as a training exercise for the composing department and should not be too long or complicated.

PHASE 3

put pages in order

5. Determine the order of the poems in the book. You may prefer to divide the poems into categories such as "nature", "humor", "animals", etc., but a random arrangement is usually easier to develop.

Tack the working set of poems on the bulletin board in the order you have decided on. Leave a little space between the pages so that you can shift them to make room for illustrations.

6. Let the class decide which poems they would like illustrated. Plan to make three full page illustrations and six smaller ones which will fit on a page with a poem. Try to space the illustrations fairly evenly throughout the book.

plan illustrations

To help the children decide which poems will be illustrated, have them choose those poems the mood of which they feel they can capture.

The children will tend naturally to draw pictures of nouns; you must encourage at least a few of them to create illustrations reflecting the atmosphere of their poems.

7. When you have chosen the three full page illustrations, tack "illustration pages" among the pages of text next to the poems they illustrate.

8. Select six poems that will have an illustration on the same page with them. Indicate on the pages containing those poems that they are to be illustrated.

9. If you use all the pages we have supplied, you will have a total of 21 pages for poems. If you have more than 21 poems, put two on a page. Decide which ones would go nicely together and tack them on top of each other. You should end up with a total of 24 pages -- 21 poems and three full page illustrations. Number the pages in order. Make sure that each full page picture ends up facing the poem that it is to illustrate. A poem and its illustration should always be an even-odd pair, i.e.: 2,3; 6,7; 18,19.

match text and illustrations

10. When you have all the pages of your book tacked up in the right order, fill in the pages of the dummy book. You will find it in the top left pocket of KEEPTRAK.

fill in dummy book

By definition, the first page of text is called page one. From here, work forward assigning each page its poem(s) and/or illustration(s) by indicating on every page the title of the piece which is to appear

POETRY

there and the author's name as well. Indicate illustrations wherever called for. Then work backward from page one and fill in the dedication and title pages.

You will also have to indicate just where on each page the text and illustrations should go. Do this by drawing a box around the title and author and/or the illustration. The dummy will guide the printers and illustrators during the actual printing.

hang and fill in KEEPTRAK

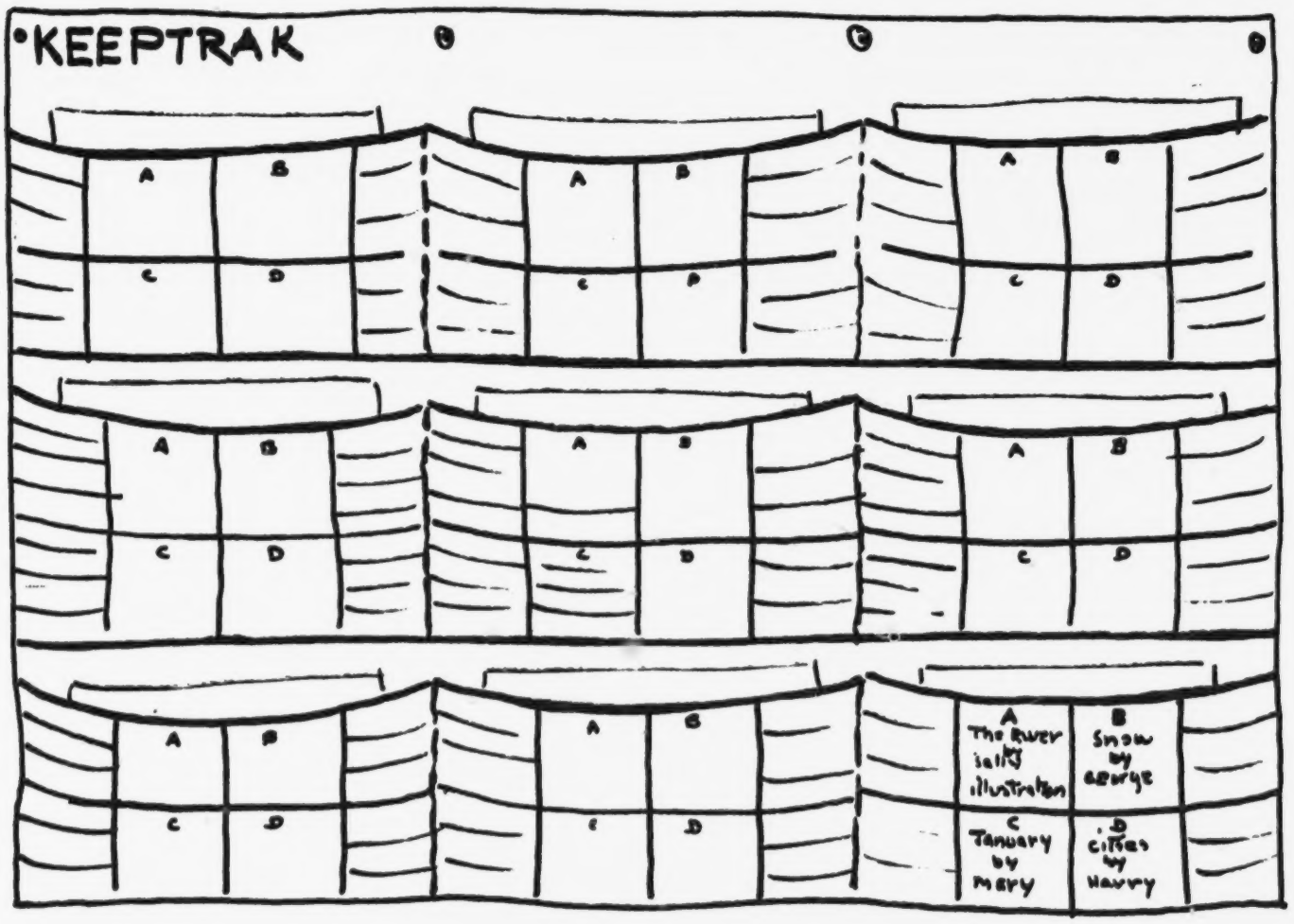
11. When the dummy is completed, hang KEEPTRAK at a convenient height for the children to reach, and, using the completed dummy book, transfer the information from it to KEEPTRAK.

12. Open the dummy book to the middle, like this.

13. Write the author's name and the title of the poem on the left page of the dummy in the square marked A on the bottom right pocket of KEEPTRAK. Do the same for the poem on the right page of the dummy in the square marked B.

14. Fill in the square marked C with the poem on the back of the left page and then the square marked D with the poem on the back of the right page.

15. Remove from the dummy the sheet you have just finished processing. The dummy sheet now exposed to view is handled the same way; that is, its data is transferred to the rectangles on the face of the KEEPTRAK pocket just above the lower right one.



16. If there are any pages that will not have printing on them, be sure to allow for this on KEEPTRAK by writing BLANK in the appropriate rectangle and putting an X beside START, READY TO PRINT, and PRINTED.

Continue through all the sheets in the dummy, working up the KEEPTRAK columns in order. Don't forget the cover, which goes in the topmost pocket of KEEPTRAK's left hand column (assuming that you've used the maximum number of pages).

17. Put the manuscript pages from the bulletin board into the correct KEEPTRAK pockets. The compositors will use them to set type. Leave the bulletin board space empty so that page proofs can be tacked up as they are printed.

18. Put the dummy back in order and repace it in the upper left pocket of KEEPTRAK.

PRODUCTION DIVISION

The
MATCH Box
Press

The Production Division is set up and the materials are examined.

PHASE

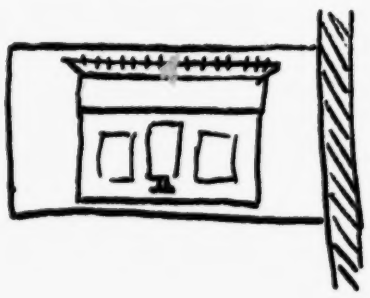
4

1 DAY

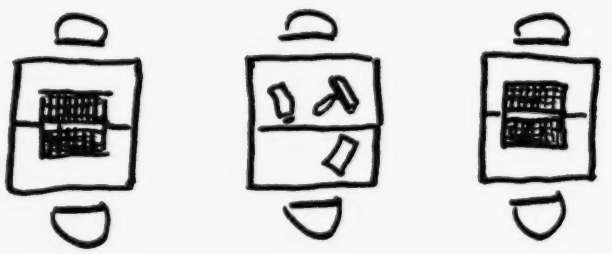
Before class you should have a good idea of where each department will be working.

Here are some suggestions:

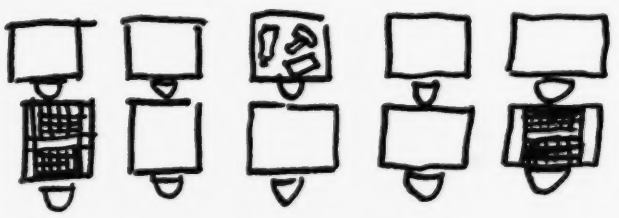
The print shop will fit nicely on a table, but the table should have three sides free to give the workers mobility.



The composing department will need three desks (one for each type case, and one for the proof press) with lots of space around them. If your room has movable furniture, an arrangement like this will be satisfactory.



If you have stationary furniture, assign the area taken up by four desks to each type case and keep one aisle clear between the two cases. Put the proof press on one of the desks in this aisle.



The illustrators can work at individual desks and keep their inking area off to one side. They will need a place to hang the clip cord.

Set out the Print Shop, type cases, proof press for the Composing Department, and the materials for the Art Department before class.

PHASE

4

1 DAY

Open the boxes with the children and learn about the equipment together. Go through each department's things using the picture glossaries in the Production Handbook to identify and learn about the different items.

A review of how the pages of the dummy were used to fill KEEPTRAK's pockets would be valuable here, too. At the beginning of Phase Six, before production starts, there is a complete explanation of how to use KEEPTRAK.

pass out Handbooks

Pass out the Handbooks and give the children an opportunity to look at them and to become familiar with the tasks of each department. In printshop and publishing company jargon, work assignments are called "jobs". There are a variety of jobs necessary to the completion of the book. They are equal in importance and the final product is the result of the combined efforts of all the children.

At the end of the class today, ask the children to turn in a list of job preferences. Explain that while everyone may not get the job he prefers just at first, each will have a chance to switch tasks midway in the production period.

plan department staffs

Before the beginning of class tomorrow, you should decide who will staff each department.

Each department should have one person in charge who will be responsible for the materials and rotation of jobs within the group. He will be called the Department Manager.

This gives you, as the publisher, an executive staff of three Department Managers who will assist with production.

COMPOSING DEPARTMENT	Four groups each set the type for the book from hand written copy, make galley proofs, proof read, clean and return type to case.	Four children per group. Two children may be added or subtracted from any of these groups.*	16
PRINTING DEPARTMENT	One group operates the printing press, hangs the pages to dry, and replaces the dry pages in the pockets of KEEPTRAK.	Five children. (This group works best with five.)	5
ART DEPARTMENT	Three groups each plan and execute the art work for the book.	Three children per group. You may add a child to these groups.*	9
			30

*Add to all the composing groups before you add to the illustrators if your class has more than thirty children.

PHASE

5

1 DAY

The class is divided into departments: composing, art, and printing. Each department has a brief training period.

Begin the Training Course by assigning each child to a group within a Department. Appoint Department Managers and explain their functions to the whole class.

They are in charge of setting up the work areas, and will act as coordinators between the different departments and between the groups within their own department. They will also have the ultimate responsibility for taking care of the materials their department uses.

pass out Handbooks

Have the Managers set up their work areas according to the plan you have devised. After this done, pass out the Production Handbooks to each group.

The Printing and Composing Department Managers should now get their departments started by following the Training Course instructions in the Handbook. Emphasize the importance of reading these instructions carefully and following the steps in order.

You should help the illustrators get started. Tell them to work slowly. Simple designs are best. Work that is too detailed does not always print nicely. Assure them that it is better to start over than to finish a block that is not just what they are striving for. Encourage experimentation. There will be plenty of time to finish. There is no need to rush. Today they are just getting used to the techniques they will use to produce the art work for the book.

PHASE 5

1 DAY

discuss
printing
principles

After the Art Department work is underway, you should circulate and be available to give advice to all three departments.

Ten minutes before the class period is over, after the work areas have been cleared, ask each Department Manager to tell the class what his Department has been doing. Lead them into a discussion of printing principles.

What makes the type print? Do they have trouble reading the type? Have they discovered the upside-down-and-backwardness of type?

Talk about this a bit and then bring out the word cards. Hold them with the letters upside down and backwards. Have the children try to read them. Pass the words around so all the pupils can look at them.

Many of the "demon" letters are included in the words. Even the experts get these letters mixed up. This is why proof-reading is so important. It may seem easy; but it is very difficult, because often we can perceive a word correctly even if it is misspelled and so miss the error. Ask the children who have the word cards to see if there are any mistakes.

The five most common kinds of mistakes are represented:

upside doᴎu letters
leters missng
lettres tarnsposed
lettters added
latter snqstitutions

If time runs short to day, this discussion could be a starting point for Phase Six.

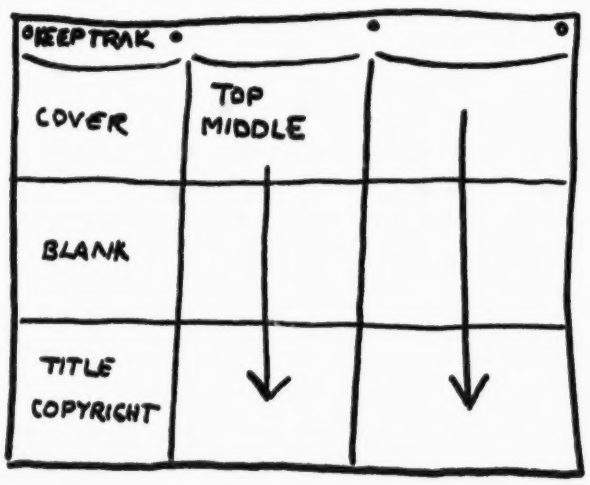
PHASE 6 — 7 DAYS

Production starts and continues until the book is finished. About the middle of this phase a staff meeting is called to discuss work procedures and give the staff a chance to change jobs.

Before setting up the work areas today, explain to the whole class that KEEPTRAK will organize production and keep the three departments working smoothly together.

Remind them that the entire book is kept in KEEPTRAK except while the pages are being printed or illustrated.

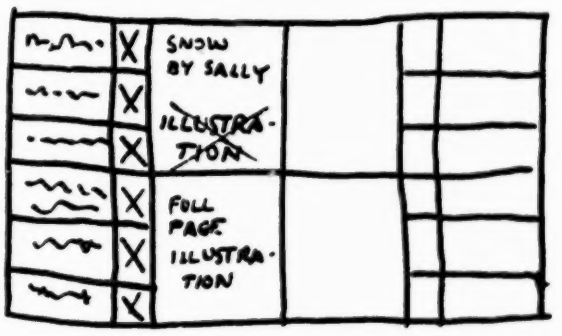
using KEEPTRAK



With the paper in each pocket are the pages of manuscript that will be printed on each sheet of paper. Have a group of compositors go to KEEPTRAK and take the manuscript page that matches the A section of the top middle pocket and put an X in the space that says "STARTED". Have another group do the same thing with the manuscript page that matches the A section in the next pocket down. All the A sections should be set first, then B, C, and D. From now on whenever the children want a new page to set, they simply go to KEEPTRAK, see what they should do next, and get the correct manuscript page. When the compositors have taken a page of type to the printers, they put an X in the space labeled "READY TO PRINT", and when the printers have printed it, they return the printed pages to KEEPTRAK and put an X in the space labeled "PRINTED".

The illustrators will be using KEEPTRAK a little differently because they don't have to worry about doing their pages in any order. For the full page illustrations, they should use the "STARTED", "READY TO PRINT", and "PRINTED" spaces. For the smaller illustrations they can

just cross out the word "illustration" on the appropriate square.



In their training exercise the printers have used the first A page to print the copyright. The printers will work on a C page next - because the dedication has already been set as a training exercise for the Composing Department and is ready to be printed. Then the printers will proceed in the A, B, C, D order.

Have the staff get out their equipment. Before they start working, have them read carefully the section called "Production" in their Production Handbook, which will give each department its instructions for today.

production starts

Again, you should work with the Art Department. Each child will plan one illustration for the book. It will be your job to see that everyone is working on a different illustration.

This is also a good time to tell the Art Department that each group will work on a major designing job - either the cover, the title page or the fill-in designs. Explain that they will be working on individual illustrations, while planning and executing the special group job, too. Assign one of these major designing jobs to each group and explain that the Production Handbook will give them specific instructions to follow in each case. Each group should get together and discuss what must be accomplished and line up its work accordingly.

major design jobs

There is no set order to the Art Department's work. A block may be finished and yet not printed for several days. This is normal procedure. The Art Department has a great deal of freedom, but the designers must expect interruptions. For example, all the members of a group will assist in the printing of each member's block.

PHASE

6

7 DAYS

Remind the Manager of the Print Department to give you a good proof of each page. Pin the pages on the bulletin board where the whole class can watch the book's progress.

For the next seven days each department will proceed with its job, always checking KEEPTRAK before beginning a specific task, always cleaning up shop at the end of each work period, and using the Production Handbook and the case instructions as a constant reference.

staff meeting

When the book is about half-finished, and you feel the staff needs a break, call a Staff Meeting. Ask your Department Managers for progress reports. Talk over with the entire staff what has been accomplished and plan ahead for the rest of the production period.

If anyone has a grievance, this is the time to discuss it. This is also a good time to let people switch jobs if they want to. Some children will be very happy with their individual jobs, but others will be ready for a change. Try to match up pairs of people who would like to switch. Be sure each group retains an original member who can explain the job to any newcomers. In other words, set up an apprentice system with the old-timers responsible for the newcomers until the group is working smoothly again.

production continues

The three Departments continue working until all the copy is set and printed and the artists have printed their illustrations.

Remind your staff to refer to the Production Handbook often. Problems can be solved!

The daily tasks may become routine, but as the proofs accumulate on the bulletin board, the thrill of watching the book near its completion will generate a high level of enthusiasm in the classroom.

Each Department will begin to finish its job. The compositors will probably finish first. Have them start putting their equipment away. There are specific instructions in the Production Handbook for this, and we would appreciate it if you would go over them carefully with each group to see that they are carried out. It will also mean that the Box will be all packed and ready to go, so you won't have to worry about that.

PHASE

6

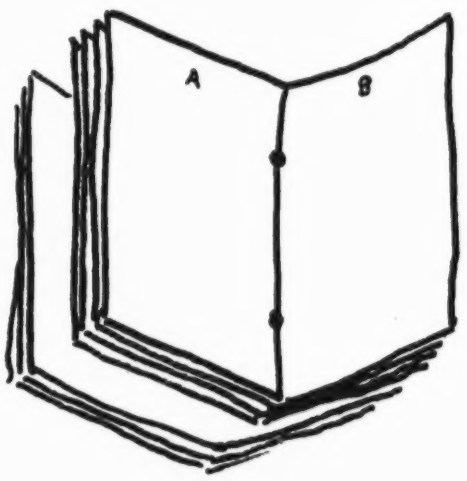
7 DAYS

PHASE

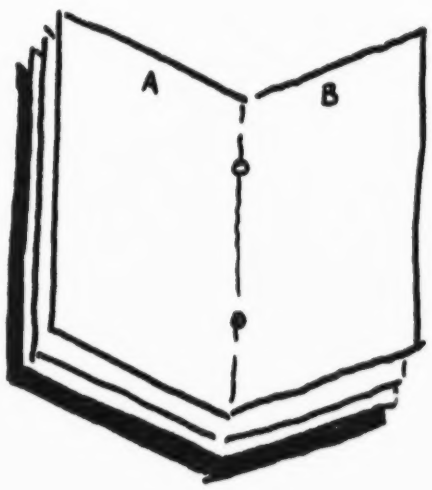
7

1 DAY

The Printing Department finishes its work and the class as a whole assembles the book.



As people begin to run out of jobs, they can start to fold the sheets that are all printed and dry. Take a stack of pages from KEEPTRAK and fold them with the A/B side inside. As the children are folding, they will probably come across some pages that didn't print very well; have them put these in a separate pile. When all the sheets have been folded, stack them A/B side up, putting the poorly printed pages on the bottom. Put each stack back in the correct KEEPTRAK pocket, A/B side forward. When all the pages, the cover and the blank end papers have been folded, the book can be put together. Have each child assemble his own book.



1. Take a <u>cover</u> from the upper left-hand pocket of KEEPTRAK. Hold it printed side down.

2. Take a <u>blank page</u> from the middle left-hand pocket and place it on top of the cover.

3. Continue to take one sheet from each pocket, in order. Always place the new page, A/B side up, on top of the previous page.

4. When all the pages are together, line up the punched holes, string with cord, and tie. The cord is in the last pocket.

5. Read your book!

A Note To The Publisher:

The home office of The MATCH Box Press at The Children's Museum, Boston, is proud of the accomplishment of each of its subsidiaries. Please send a copy of your book to us for display in the MATCH Box Press Library. Thank you.

Marion Carey
Susan Schanck

COPYRIGHT PROCEDURE

"Copyright by the MATCH Box Press, 1967
All rights reserved. Printed in the U.S.A."

Such is the wording on the slug furnished with this Box. A new one will be made each year, to keep it up to date. Make sure that these words appear on the reverse of the title page.

Your book, or booklet, if you prefer, is defined as a "Class A" publication by the U.S. Copyright Office; therefor we have included a Class A form for you to fill out. You'll also find a partially completed form, for use as a guide.

You will have to exercise your own initiative in raising the money needed to cover the copyright fee: $6.00 plus whatever charge the Notary Public makes when you appear before him to execute the required affadavit. Perhaps each child (in a class of thirty) could contribute a quarter; perhaps you could sell a few of the copies; perhaps your school could take a little something out of petty cash. However you do it -- Good Luck!

Once you have received the copyright certificate from Washington, take care of it! It is an important legal document. For the time being, you will want to keep it prominently displayed on the wall of your classroom. At the end of the school year, when the class that obtained it leaves, be sure to send the certificate in to:

The MATCH Box Press
% The Children's Museum
Jamaicaway, Boston, Mass. 02130

PLEASE DO NOT FORGET TO DO THIS! If the certificate were lost, or damaged, or destroyed, legal complications might possibly result. It is to your benefit and protection, as well as that of The MATCH Box Press, that the certificate be kept permanently on file at the Children's Museum.

FORM A

CLASS	REGISTRATION NO.
A	DO NOT WRITE HERE

Application for Registration of a Claim to Copyright
in a published book manufactured in the United States of America

Instructions: Make sure that all applicable spaces have been completed before you submit the form. The application must be **SIGNED** at line 10 and the **AFFIDAVIT** (line 11) **must be COMPLETED AND NOTARIZED.** The application should not be submitted until after the date of publication given in line 4, and should state the facts which existed on that date. For further information, see page 4.

Pages 1 and 2 should be typewritten or printed with pen and ink. Pages 3 and 4 should contain exactly the same information as pages 1 and 2, but may be carbon copies. Mail all pages of the application to the Register of Copyrights, Library of Congress, Washington, D.C., 20540, together with 2 copies of the best edition of the work and the registration fee of $6. Make your remittance payable to the Register of Copyrights.

1. Copyright Claimant(s) and Address(es): Give the name(s) and address(es) of the copyright owner(s). Ordinarily the name(s) should be the same as in the notice of copyright on the copies deposited.

Name: The MATCH Box Press

Address: c/o The Children's Museum, Jamaicaway, Boston, Mass. 02130

Name: (fill in here the name you and your class have chosen to indicate the joint authorship of your book.)

Address: (The name and address of your school go here.)

2. Title: (Be sure that the title on this line agrees EXACTLY with that of the book.)
(Give the title of the book as it appears on the title page)

3. Authors: Citizenship and domicile information must be given. Where a work was made for hire, the employer is the author. The citizenship of organizations formed under U.S. Federal or State law should be stated as U.S.A. Authors may be editors, compilers, translators, illustrators, etc., as well as authors of original text. If the copyright claim is based on new matter (see line 5) give requested information about the author of the new matter.

Name: The Children's Museum — Citizenship: U.S.A.
(Give legal name followed by pseudonym if latter appears on the copies) (Name of country)

Domiciled in U.S.A. Yes ..... No ..... Address: Jamaicaway, Boston, Mass. 02130

Name: (class teacher's name goes here) — Citizenship: .....
(Give legal name followed by pseudonym if latter appears on the copies) (Name of country)

(fill in here as called for)

Domiciled in U.S.A. Yes ..... No ..... Address: .....

Name: ..... — Citizenship: .....
(Give legal name followed by pseudonym if latter appears on the copies) (Name of country)

Domiciled in U.S.A. Yes ..... No ..... Address: .....

4. Date of Publication of This Edition: Give the complete date when copies of this particular edition were first placed on sale, sold, or publicly distributed. The date when copies were made or printed should not be confused with the date of publication. **(NOTE:** The full date (month, day, and year) must be given.) For further information, see page 4.

Ordinarily, this will be the day on which your class completes the project.
(Month) (Day) (Year)

➡ **(NOTE: Leave line 5 blank unless the following instructions apply to this work.)** ⬅

5. New Matter in This Version: If any substantial part of this work has been previously published anywhere, give a brief, general statement of the nature of the new matter published for the first time in this version. New matter may consist of compilation, translation, abridgment, editorial revision, and the like, as well as additional text or pictorial matter.

(leave this blank.)

➡ **NOTE:** **Leave line 6 blank unless there has been a PREVIOUS FOREIGN EDITION in the English language.** ⬅

6. Book in English Previously Manufactured and Published Abroad: If all or a substantial part of the text of this edition was previously manufactured and published abroad in the English language, complete the following spaces:

(leave this section blank.)

Date of first publication of foreign edition ..... (Year)

Was registration for the foreign edition made in the U.S. Copyright Office? Yes ..... No .....

If your answer is "Yes," give registration number .....

EXAMINER

Complete all applicable spaces on next page

7. If registration fee is to be charged to a deposit account established in the Copyright Office, give name of account:

(Leave this line blank.)

8. Name and address of person or organization to whom correspondence or refund, if any, should be sent:

Name (Your name, not the Museum's.) Address .....

9. Send certificate to:

(Type or print name and address)

Name (Your name goes here.)

Address (Your school's name and address go here.)
(Number and street)

(City) (State) (ZIP code)

10. Certification: (NOTE: Application not acceptable unless signed)

I CERTIFY that the statements made by me in this application are correct to the best of my knowledge.

The MATCH Box Press, by (sign your name here)
(Signature of copyright claimant or duly authorized agent)

11. Affidavit (required by law.) Instructions: (1) Fill in the blank spaces with special attention to those marked "(X)." (2) Sign the affidavit before an officer authorized to administer oaths within the United States, such as a notary public. (3) Have the officer sign and seal the affidavit and fill in the date of execution.

NOTE: The affidavit must be signed and notarized only *on or after* the date of publication or completion of printing which it states. The affidavit *must* be signed by an individual.

STATE OF .....
} ss:
COUNTY OF .....

I, the undersigned, depose and say that I am the

- ☐ Person claiming copyright in the book described in this application;
- ☐ Duly authorized agent of the person or organization claiming copyright in the book described in this application;
- ☐ Printer of the book described in this application.

That the book was published or the printing was completed on: (X) (Usually the same date as in 4, above)
(Give month, day, and year)

That of the various processes employed in the production of the copies deposited, the setting of the type was performed within the limits of the United States or the making of the plates was performed within the limits of the United States from type set therein; or the lithographic or photoengraving processes used in producing the text were wholly performed within the limits of the United States, and that the printing of the text and the binding (if any) were also performed within the limits of the United States. That such typesetting, platemaking, lithographic or photoengraving process, printing, and binding were performed by the following establishments or individuals at the following addresses:
(GIVE THE NAMES AND ADDRESSES OF THE PERSONS OR ORGANIZATIONS WHO PERFORMED SUCH TYPESETTING OR PLATEMAKING OR LITHOGRAPHIC PROCESS OR PHOTOENGRAVING PROCESS OR PRINTING AND BINDING, ETC.)

Names (X) (The Xth grade class, under the direction of your name here)

Addresses (X) (name and address of school)

The MATCH Box Press, by (your name here)
(Signature of affiant)

(Sign and notarize only on or after date given above)

PLACE NOTARIAL SEAL HERE

Subscribed and sworn to / affirmed before me this .....

day of ....., 19.....

(Signature of notary)

FOR COPYRIGHT OFFICE USE ONLY	
Application and affidavit received	
Two copies received	
Fee received	
Renewal	

U.S. GOVERNMENT PRINTING OFFICE : 1967 O—243-851

PRODUCTION HANDBOOK

Art Department

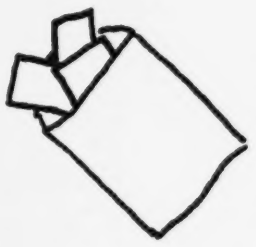
Composing Department

Printing Department

The
MATCH Box
Press

PICTURE GLOSSARY

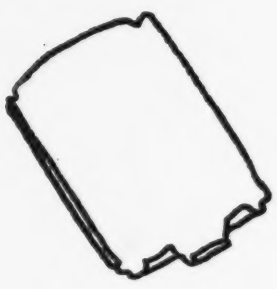
CARDBOARD - used to make printing blocks for illustrations. There is an envelope for each group of illustrators to use during training and production.



FOAM CORE PIECES - used as a base for your printing block.

INK - used to print the illustrations. There are three tubes: one of black, and two of different colors. The ink is soluble in water.

INK PLATE - used as the surface on which ink is spread before it is rolled onto the block.



BRAYER - used to spread ink on the ink plate and to roll ink on the block.

BAREN - an instrument used to transfer the ink from the block to the paper.

CLIP CORD - used as a drying rack for prints.

COLOPHON - is the trademark of a publishing company.

From the classroom you will need: scissors, proof paper (5" x 8" newsprint), glue (rubber cement is best), paper towels, soap and water.

TRAINING COURSE

MANAGER:

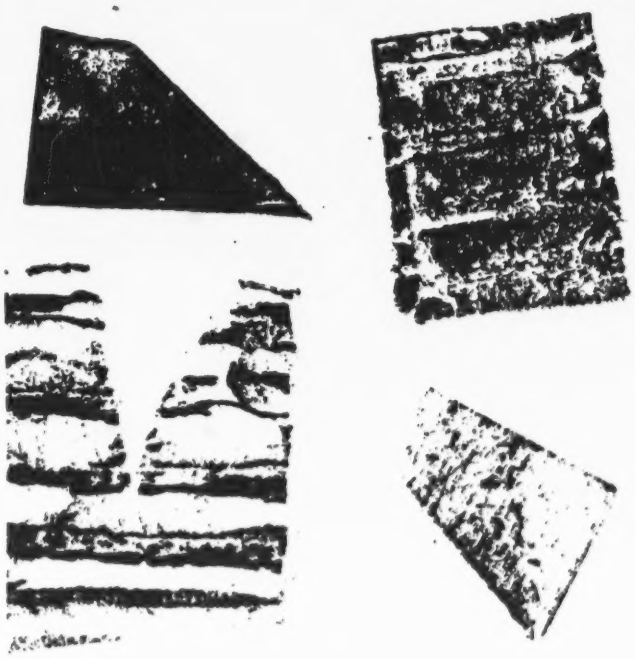
Set up the inking equipment and give each group one of the envelopes marked "Training Materials". Give each department member one piece of foam core.

STAFF:

READ ALL THE INSTRUCTIONS CAREFULLY BEFORE YOU START.

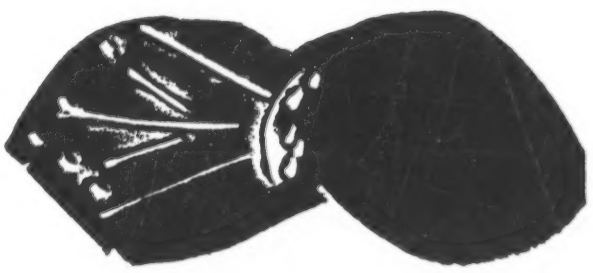
HOW TO MAKE A PRINTING BLOCK

1. Cut and arrange 3 or 4 different textured pieces of cardboard on a piece of foam core to form a design.



2. When the arrangement is satisfactory, glue the individual pieces to the foam core with rubber cement.

3. If you want thin lines, use a pencil point, nail or other sharp instrument to cut them into the cardboard. Press firmly.



4. Print your block. See instructions at inking station.

Look at the print you have made. Do you like it? Does it need additions? Do you want more detail? You may change your block by adding more cardboard cut outs, removing some, or by scratching more thin lines into it. When you are satisfied, ink and print again. Make several prints to practice inking and printing.

Peel the design off your block and try another combination of textures and pieces. Experiment -- do as many different things to your scraps as you can.

MANAGER:

At the end of the training course you will receive a set of proofs from the Composing Department. These should be kept in the container with the Art Department materials until needed by your staff.

You are responsible for seeing that each group has cleaned up their materials properly at the end of the period. Have one person from each group help clean up the inking station.

The ink is water soluble. Warm water and soap will clean your hands, the ink plate and the brayer. Always wash the ink plate and brayer at the end of the work period.

PRODUCTION

MANAGER:

Each Art Department staff member makes one illustration for the book. Be sure everyone works on a different page.

STAFF:

1. Read the text on the page you are illustrating.

2. Think about what it says and how you can interpret the message with a picture.

3. Don't draw necessarily what the poem is about, but what you think about as you read it.

4. Make a drawing before you start to cut the cardboard.

5. Reread the directions "How to Make a Block" in the Training Course section before you begin to construct your block.

You will not print your blocks in any specific order. You may illustrate a page before or after the text has been printed.

If you print on a page that has not had text printed on it, be sure to check the dummy and place the illustration where it belongs on the page.

It's a good idea to check KEEPTRAK fo find out what the other departments are working on, because the Art Department is more adaptable than the others and can adjust its work schedule.

PRODUCTION

If the Composing Department has set the type for a page you are ready to illustrate, it is better to wait until the text has been printed before you add the picture. Otherwise, the production of the other departments may be tied up.

It is easier for three people to work together and print a run of an illustration. The block designer should do the actual printing while his group mates ink and handle the paper.

Each group has been assigned either the cover, title page, or the fill-in designs as a major job. The instructions for these jobs are on the following pages.

You will be very busy working on your group project and your individual project.

Read your specific instructions carefully.

MANAGER:

Be sure that the brayer and ink plate are washed at the end of each production period.

PRODUCTION

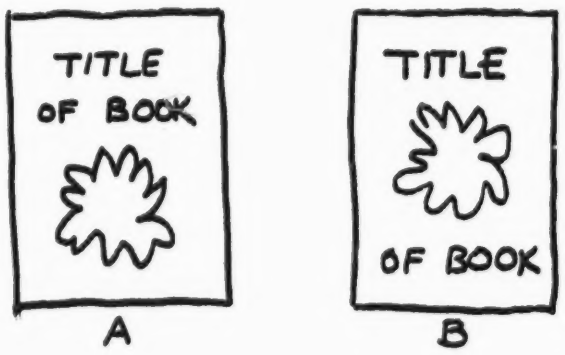
THE COVER

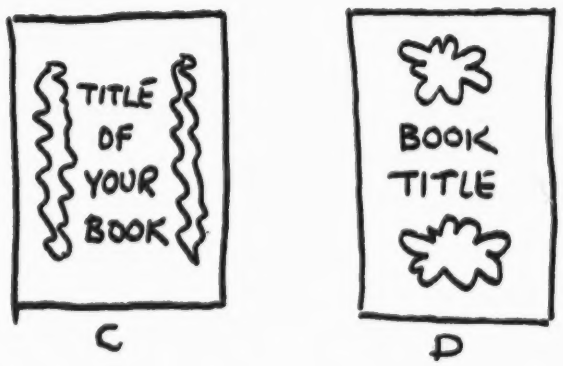
The cover of your book is very important. Make sure you print the title and an eyecatching illustration on it.

Use 24 point Bodoni Bold for the title. It will be printed on the press and may be in the same color as the illustration. If the cover illustration is in two sections as in C and D below, you can use all three colors on the cover.

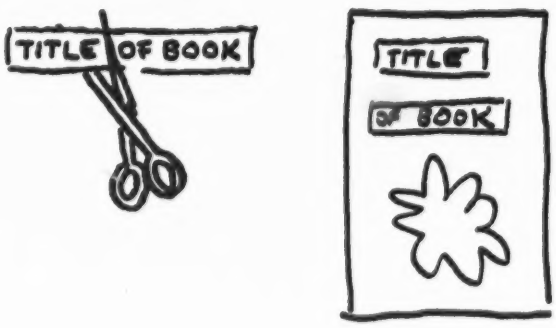
HOW TO DESIGN AND PRINT THE COVER

1. Sketch several ideas for covers and pin them on the bulletin board. Ask your classmates to study them and vote for a favorite. Decide on the colors with the whole class.





2. Ask your Department Manager to give you the proofs of the title. Cut up the title and position it on the page.



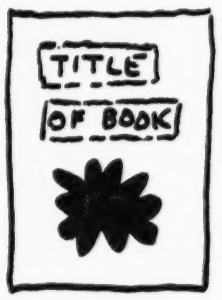
3. Carefully draw the winning design. Make the block, remembering to leave enough space for the title.

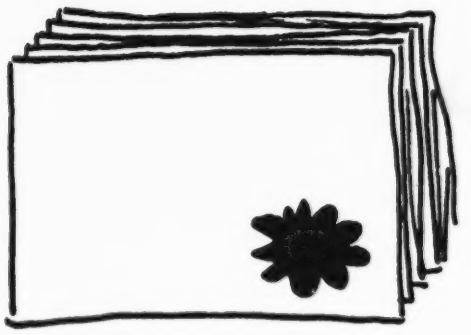
PRODUCTION

THE COVER

4. Make several proofs of the illustration. Correct the block, if necessary, and make 6 proof pages.

5. Make a paste-up (paste the title in place on a proof page) of the complete cover on one proof. Save the others for the printing department. Ask the Red Composing Group to start setting the title. Give them the paste-up and discuss the arrangement with them.





6. Print the illustration on the cover stock.

7. Put all the covers back in KEEPTRAK and mark an X in the square that says "Ready to Print".

Be ready to help the Printing Department position the title on the cover. They will do this by printing it on your proof pages to get the position right.

PRODUCTION

TITLE PAGE

The makeup of the title page is not formal and you may choose any arrangement that pleases you if the following three items are included:

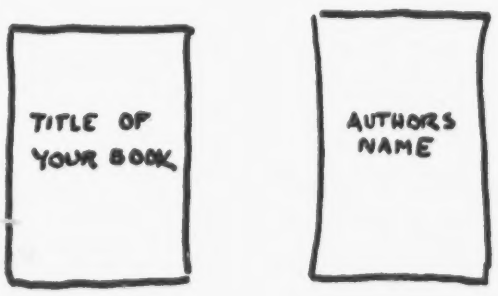
1. The title of the book in caps (24 point).

2. Name of the author.

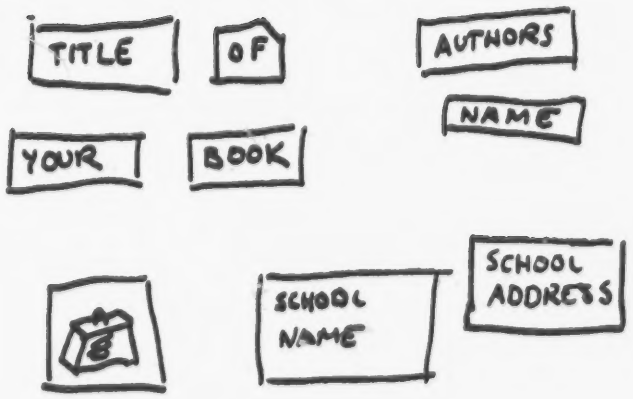
3. MATCH Box Press Colophon, followed by name of your school, its town and state.

HOW TO MAKE A LAY-OUT

1. Ask your Department Manager for the proofs of the title of the book, the author's name, and the name and address of the school. Ink and print some copies of the colophon stamp.



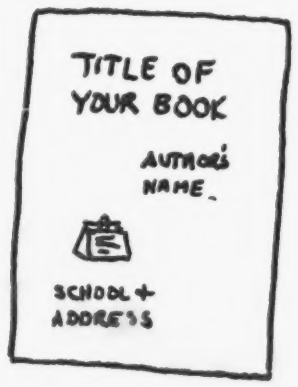
2. Cut up the proofs so that you can spread out the words the way you want them.

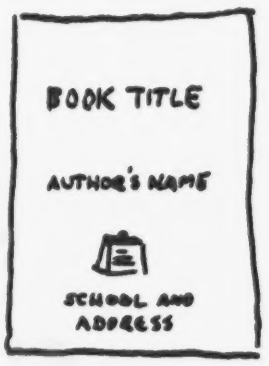


PRODUCTION

TITLE PAGE

3. Arrange different title pages by glueing the words to proof paper several ways. Don't forget the colophon. The school name and address should follow it.





4. Select a final lay-out and discuss the spacing of it with the Composing Department group that will get it. (Red Group) Be sure to tell them what kind of type to use, 14 point or 24 point, lower case (lc) or upper case (caps). The title should be printed in 24 point. Don't forget to leave a space for the colophon.

5. After the Printing Department has finished the title page, your group will ink the MATCH Box colophon and stamp each page.

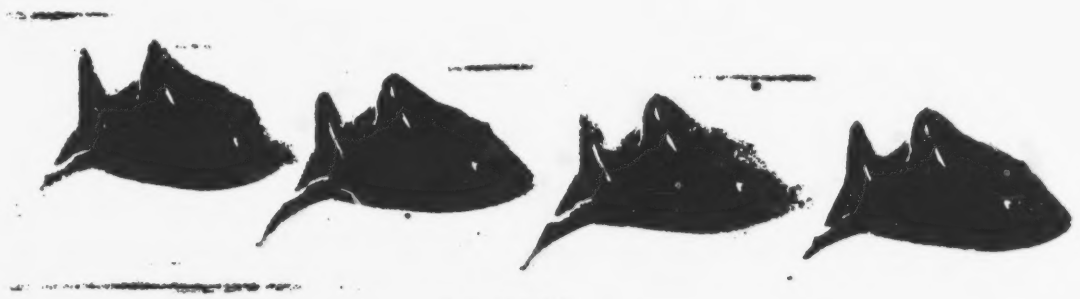
PRODUCTION

FILL IN DESIGNS

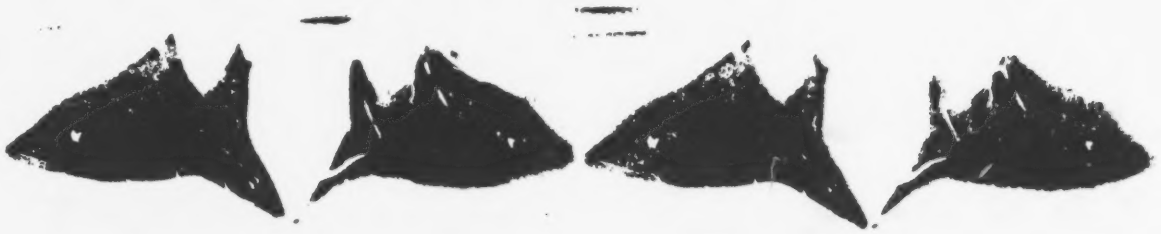
"Fill ins" are narrow strips of design at the top or bottom of a page. They are used if the text is too short to fill up a page. Making "fill ins" is fun.

Use the narrow foam core block for the fill in designs.

1. One small design can be repeated across the page.



2. A print can also be cut out, traced onto cardboard and then cut and glued to the foam core. This will make a reverse print of the original design and the two, printed one after the other across a page, make an interesting border. Both shapes may be glued on one block.



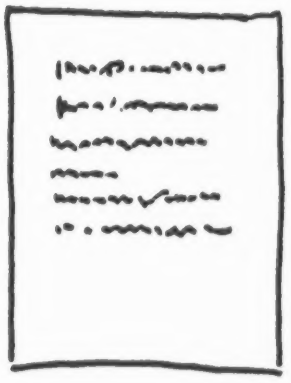
3. Use corrugated cardboard for an unusual effect. The ribbed corrugations may be part of the design. Carefully cut away one surface of the cardboard to reveal the ribbing.

PRODUCTION

FILL IN DESIGNS

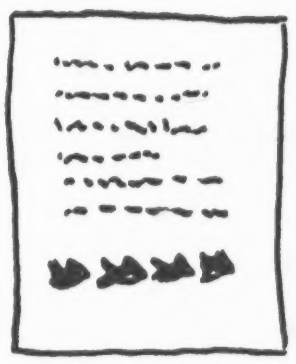
How to add a "fill in" to the printed page:

1. Look at the proofs of the finished pages that are pinned to the bulletin board and find one that a fill in might improve.



2. Make a proof of the fill in design and lay it on the printer's proof, to see if you like it.

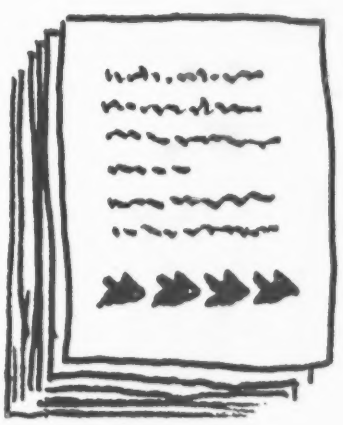
3. Now print your fill in on the printer's proof, centering the design carefully.



4. Go to KEEPTRAK and get the set of pages that match the proof.

5. Print the fill in border on the complete run.

6. Return the pages to KEEPTRAK and the proof to the bulletin board.



PROBLEMS

IF THE CARDBOARD PEELS

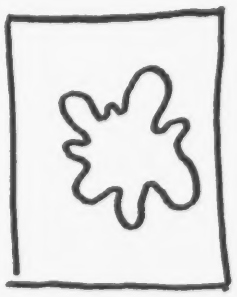
After the printing block has been inked 10 or 20 times, the cardboard may peel. Don't panic. Peel off the top layer, make sure the brayer is clean, then re-ink the block and continue printing. You may have to do this twice during the run of one print.

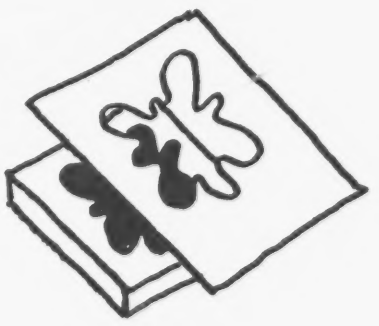
IF THE DETAILS ARE DISAPPEARING

After several inkings the details scratched into the cardboard may fill with ink and not show clearly on the finished print. Go over the markings again with a nail to clean them. Ink and print again.

IF THE BACKGROUND PRINTS

Sometimes the background picks up ink and prints. Very often this is attractive. However, if you prefer a clear background, try this: Make a frame which blots out the background when the block is inked. This can be done easily. First make a proof of your print. Cut out the printed shape from the proof. The remaining paper becomes a frame which is placed over the block while it is being inked and then removed before the block is printed.





PROBLEMS

IF THE PRINT IS TOO DARK

You are probably using too much ink. Roll the brayer on scrap paper to remove most of the ink. Then work the ink on the plate with the brayer until it is thin and even. Ink your block and try again.

IF THE PRINT IS TOO LIGHT

This happens for two reasons:

1. Not enough ink -- add a tiny bit of ink to the plate, roll it thin and even with the brayer. Now ink your block and print.

2. Not enough pressure -- press firmly with the baren and try a slight rubbing motion at the same time.

FINAL CLEAN-UP

Wash the brayer and the ink plate thoroughly with soap and water. Dry with paper towels. Wipe any smudges off the container and the baren.

Put these items in the box:

- 3 Training Course envelopes
- 3 Production Period envelopes
- Bundle of nails
- Baren
- Brayer
- Ink tubes with covers tightened

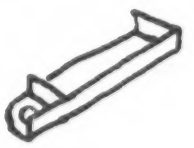
Keep the blocks and cardboard scraps.

Slide the ink plate into place on the container.

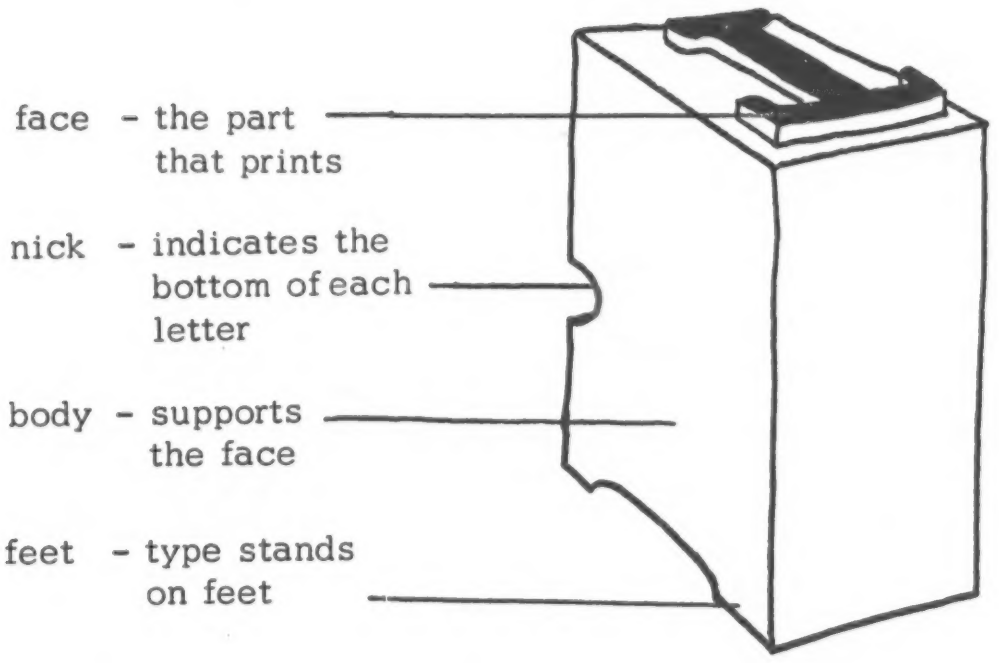
Put the container in the right-hand section of the print shop.

Thank you.

PICTURE GLOSSARY



TYPE



You will use two different kinds of type. The text of your book will be set in 14 point Century Schoolbook. This is the type that is in all four type cases. The red case also holds 24 point Bodoni Bold to use on the cover and title page.

Type is made from a special soft metal. It is easy to scratch and dent, so you should always handle it carefully.

QUAD - a blank unit of type used to make space in a line.

2 QUAD - a blank unit, twice the size of a quad.

SPACE - a blank smaller than a quad used between words in a line.

TYPE CASE - a shallow tray divided into compartments to separate and hold type.

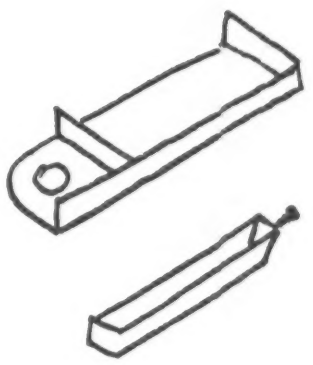
SETTING TYPE - forming the words from individual pieces of type.

DISTRIBUTING TYPE - returning type to the type case for reuse.

PICTURE GLOSSARY

COMPOSITOR - a person who sets type.

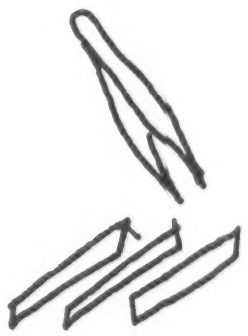
COMPOSING STICK - a hand-size tray which holds type while the compositor is setting it.



TYPE HOLDER - a metal frame which holds one line of type.

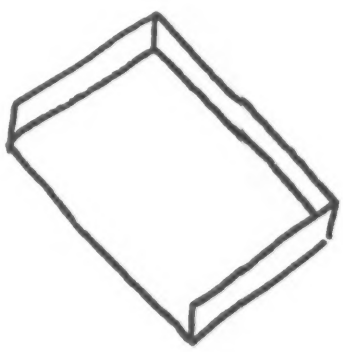
Real printers do not use these. They can pick up type in lines without a holder but this takes lots of practice.

TWEEZERS - these are used to pick one letter out of a line of type or to get at type when fingers are too fat.



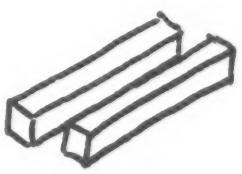
LEADS - narrow strips used to make different size spaces between lines of type.

GALLEY - a shallow metal tray used to hold an entire page of type.
In a real print shop these are longer, holding more than one page of type.
In the movie Mr. Holling got long galley proofs from the publisher. He used these to cut up and plan the pages of his book.

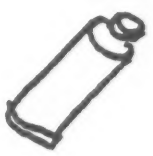


GALLEY PROOF - this is a page which is printed to see if there are any errors that can be corrected before the final printing.

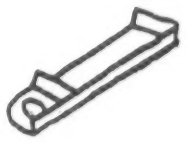
FURNITURE - wooden blocks used to hold lines of type tight in a galley.



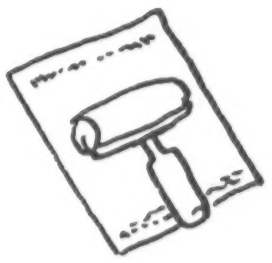
INK - there is one tube of black, used to print a proof.



PICTURE GLOSSARY



INK PLATE - the surface on which ink is spread before it is rolled onto the type.



BRAYER - a roller used to spread ink on the ink plate and to roll ink on the type in the galley.

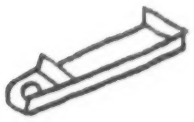
CLEANING BRUSH - a plastic brush used to clean the ink from type.

PROOF PAPER - this is newsprint paper cut 5" x 8" on which proofs are printed.

PROOF PRESS - in a real print shop these are small printing presses that are designed to make a few copies quickly so that the type can be corrected and the pages planned.
Your proof press consists of a brayer, ink plate, paper, furniture and a galley.

INSTRUCTION CARD - this card shows the basic steps in setting type. It should always be up next to the type case when you are working.

From the classroom you will need: proof paper 5" x 8" (newsprint), paper towels, soap and water.



TRAINING COURSE

MANAGER:

Call a meeting of your department. Assign the following jobs to each group:

1. Set title ---------- Red Group

2. Set author's name ------ Pink Group

3. Set school's name and address ---------- Dark Orange Group

4. Set dedication --------- Light Orange Group

The first three groups will give you proofs of the words they set. The Art Department will use these proofs when they are planning the cover and title page. The dedication page will have no artwork.

STAFF:

There are four basic jobs in the Composing Department. They are: setting type, making proofs, cleaning type, and distributing type. Today you will all do each job.

But, since you cannot all start at once, decide which two people in each group will set type first. As soon as the first two people have finished steps one and two, two more people can start.

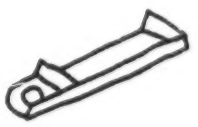
READ ALL THE INSTRUCTIONS CAREFULLY BEFORE YOU START.

1. Check the dummy to get the correct wording of your assignment.

2. Red group uses 24 point Bodoni Bold, and the others use 14 point Century Schoolbook.

3. Set the words which have been assigned to your group. Follow the instructions for setting type that are with the type case.

4. When you are finished, make a galley proof following the instructions with the proof press. If you find mistakes,



correct them. When the type is set correctly, make several proofs and give them to the Department Manager. The Red, Pink, and Dark Orange groups should give their corrected proofs to the Department Manager.

5. Clean the type as soon as you are finished making galley proofs. Leave the type in the type holders in the galley. Run water over everything. Scrub the type with the cleaning brush. Get all the ink off, and be sure to get it out of all the little holes in the type. When the type is clean, blot it and the galley with a paper towel. Put the paper towel under the type to soak up the water from underneath.

6. When the type is dry, distribute it to the type cases for reuse. But the last pair in the Light Orange Group should leave the dedication set in type for the printers to print tomorrow.

   Be sure to put each letter in the right hole upside down and backwards, like the piece glued in the corner of each compartment.

MANAGER:

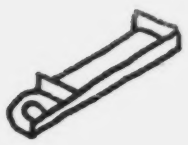
You are responsible for seeing that each group has cleaned up their materials properly at the end of each period. NO TYPE SHOULD EVER BE LEFT WITH INK ON IT!!!

The Manager of the Printing Department will bring the Copyright slug to be cleaned. Return it to the Printing Department when you are finished.

1. Make sure that all the type is back in the correct compartment in the type case.

2. Put galleys, composing sticks, tweezers, bag of type holders and bag of leads back into the type case.

3. Have one person from your group help clean up the proof press. Wash the brayer and ink plate. Pack the brayer, ink plate, pad of paper and instruction card in the case.



PRODUCTION

PROSE

MANAGER:

Each day during the production period, collect from each group the manuscript pages that are set. When the book is finished the class will then have the three stages the book has gone through -- manuscript, dummy and finished book.

STAFF:

The production phase lasts until the book is finished. Most of the time you will follow today's routine. You should work in pairs setting type from a manuscript page, making proofs, cleaning type and distributing the type as you did in the training course.

READ ALL THESE INSTRUCTIONS BEFORE YOU START.

HOW TO SET PROSE

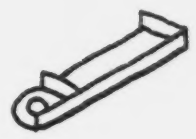
If there is only one paragraph on the page, one person should start with the first sentence at the top of the page. The second person should start with a sentence that begins in about the middle of the page.

Not only was it pouring, but it had been pouring for three full days and three full nights. Is this anyway for the weather to behave at the sea-shore.

No! Nooo swimming, nooo sailing, no tennis, just nothing to do but twiddle your thumbs. Boredd with reading. And wanting something to do!

PRODUCTION

PROSE



If there are two paragraphs on the page,
each person should set a complete paragraph.

So she dressed into a raincoat, boots and hat. And carrying an umbrella for further protection she started to the stores.

Hats, Hats, Hats! She tried on pink ones and blue ones, straw ones and velvet ones, feathered ones and flowered ones.

1. When all the lines are in the galley, take it to the proof press and arrange the lines in the correct order.

2. Put two leads between each line of text.

3. Write the first sentence of the page on a piece of paper and put it in the galley with the type.

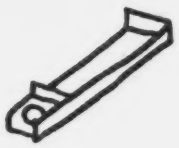
4. Take the galley to the print shop to be printed.

5. When your galley has been returned to you, clean and distribute the type immediately.

MANAGER:

Follow the same cleanup procedures as you did in the training course.

ALWAYS CLEAN THE INK OFF THE TYPE IMMEDIATELY!



PRODUCTION

POETRY

MANAGER:

Each day during the production period, collect from each group the manuscript pages that are set. When the book is finished the class will then have the three stages the book has gone through -- manuscript, dummy and finished book.

STAFF:

The production phase lasts until the book is finished. Most of the time you will follow today's routine. You should work in pairs setting type from a manuscript page, making proofs, cleaning type and distributing the type as you did in the training course.

READ ALL THESE INSTRUCTIONS BEFORE YOU START.

1. Each person should set every other line. Start with the title and end with the author.

   The title should be centered.

   The author's name should be at the right.

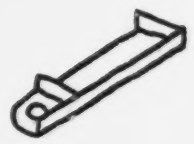
   If one line of poetry doesn't fit in one type holder put the rest of the line in a second holder. Indent it with a 2 quad.

2. When all the lines are in the galley, take it to the proof press and arrange the lines in the correct order.

3. Put leads between the lines:
   3 leads between title and poem

   2 leads between each line of the poem

   3 leads between the poem and the author's name



Spring

In the cool breeze and the shade
of the weeping willows,
Spring comes slowly.
As the light grass grows
in the meadow,
Spring comes slowly.
In the quiet you can hear
the wind in the willows
Like death spring comes slowly.

Sidney D. Miller

4. Make proofs and keep correcting until you have a perfect proof.

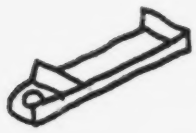
5. Write the name and author of the poem on a piece of paper and put it in the galley with the type.

   Take the galley to the print shop to be printed.

6. When your galley has been returned to you, clean and distribute the type immediately.

MANAGER:
Follow the same cleanup procedure as you did during the training course.

NO TYPE SHOULD EVER BE LEFT WITH INK ON IT!



PROBLEMS

LINES IN WRONG ORDER

If your proof looks like this:

shore, . . .

the weather to behave at the sea-

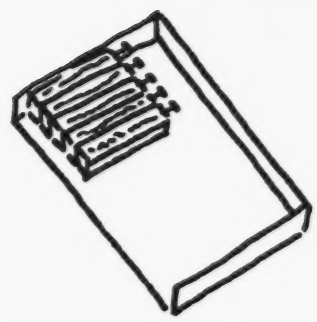
three full nights. Is this anyway for

been pouring for three full days and

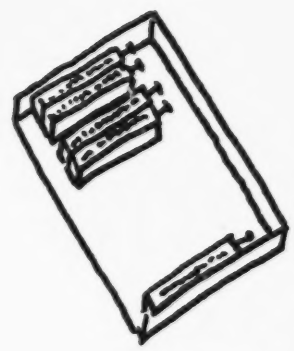
Not only was it pouring, but it had

You have reversed or mixed up the order of the lines. To correct this put the galley in the right position, open side to the left.

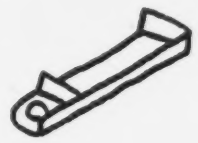
Push all the lines of type up to the top.



Look at the manuscript page and find the line of type that begins the text. Place it at the bottom. Find the next line, place it above the first, etc.



PROBLEMS

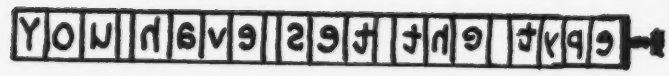


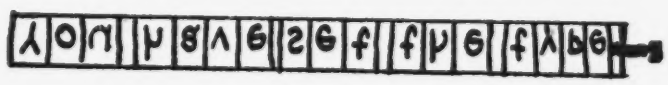
LETTERS IN BACKWARDS

If your proof looks like this:

Not only was it durin, gnirtop ti saw ylno ton dna syad lluf eerht rof gnirtop neeb three full nights. Is this anyway for the weather to behave at the sea-shore.

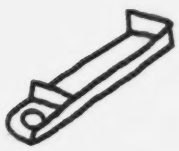
You have set the type
<u>right-side up and backwards</u> instead
<u>of up-side down and backwards</u>.





There is only one way to correct this. You must take each letter out by itself and turn it around. Start with the first letter on the left and continue to the right.

You may also have a mixture of these problems. If proof looks funny, study it and the type carefully to find out what is wrong before you try to fix it.



FINAL CLEAN-UP

MANAGER:

You are responsible for seeing that all the items which were originally packed in the mid-section of the type case are thoroughly cleaned and returned to their places in the case. You will also supervise the cleaning and packing of the Proof Press.

STAFF:

Clean and repack the Proof Press. Two members of each group work with the type. Straighten out the type. Face the type in the same position as the piece glued to the corner of each compartment.

The other two members of each group thoroughly wash and dry

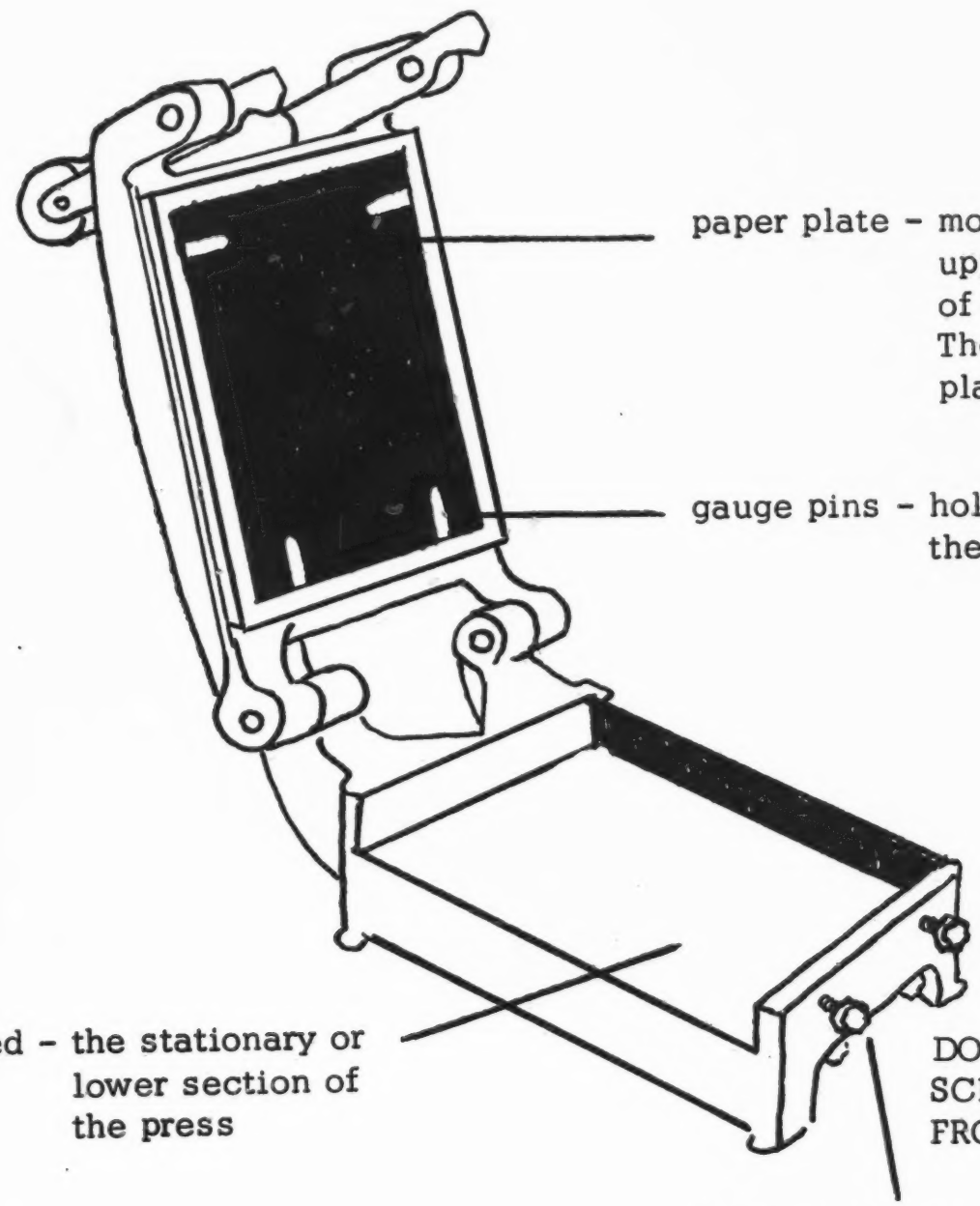
2 galleys
2 composing sticks
12 type holders
20 leads

Put the type holders and leads in the labeled bags. One group (red) has an extra bag of 10 larger type holders. Pack the above items, plus the cleaning brush, into the case.

Replace the instruction card and close the case.

PICTURE GLOSSARY

PRESS



paper plate - moveable or upper section of the press. The paper is placed here.

gauge pins - hold paper to the paper plate

press bed - the stationary or lower section of the press

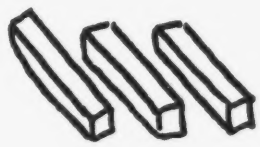
DO NOT TOUCH SCREWS UNDER FRONT OF PRESS

lock-up screws - are screwed tight to hold the furniture and type firmly in the press bed

Our press was designed by a French school teacher, M. C.Frenet, who established a small manufacturing company, the Cooperative de L'Ensignement Laic, in Cannes, France where this press was made.

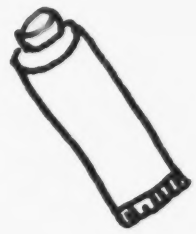
PICTURE GLOSSARY

FURNITURE- blocks of wood used to hold the lines of type tightly in the press bed.

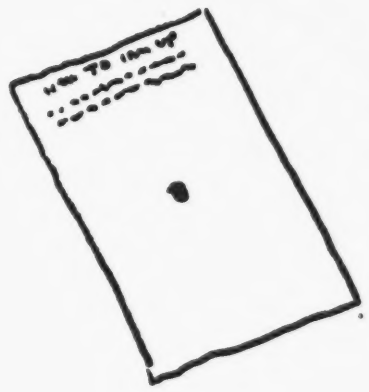


LOCK-UP - the process of holding the type firmly on the press bed by surrounding it with wood furniture.

INK - one tube of water soluble , black ink.



INK PLATE - the surface on which ink is spread before it is rolled onto the type.

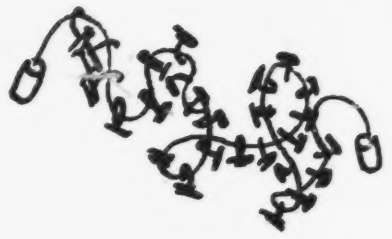


BRAYER - the roller used to spread ink on the plate and to roll ink on the type in the press bed.

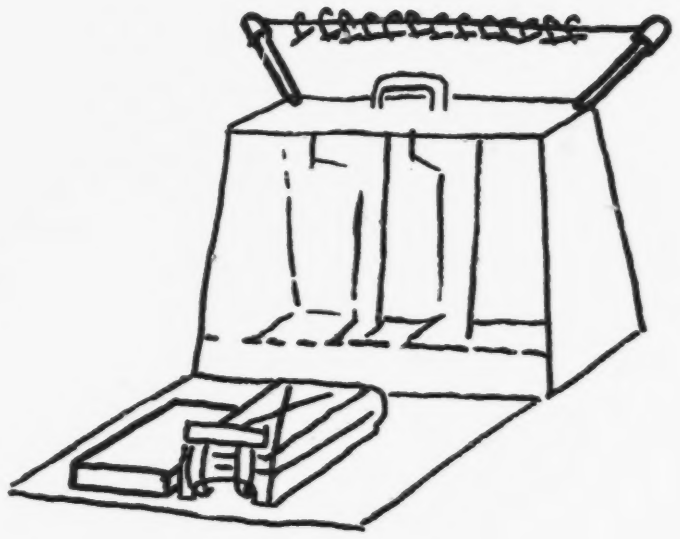
PROOF PAPER - this is newsprint paper cut 5"x8" on which proofs are printed.

PICTURE GLOSSARY

CLIP CORD - a drying rack for printed sheets. Set up the cord by inserting the aluminum dowels into the holes on the top corners of the case. Slip the wooden knobs of the cord over the dowels. To tighten the cord, twist the knobs.



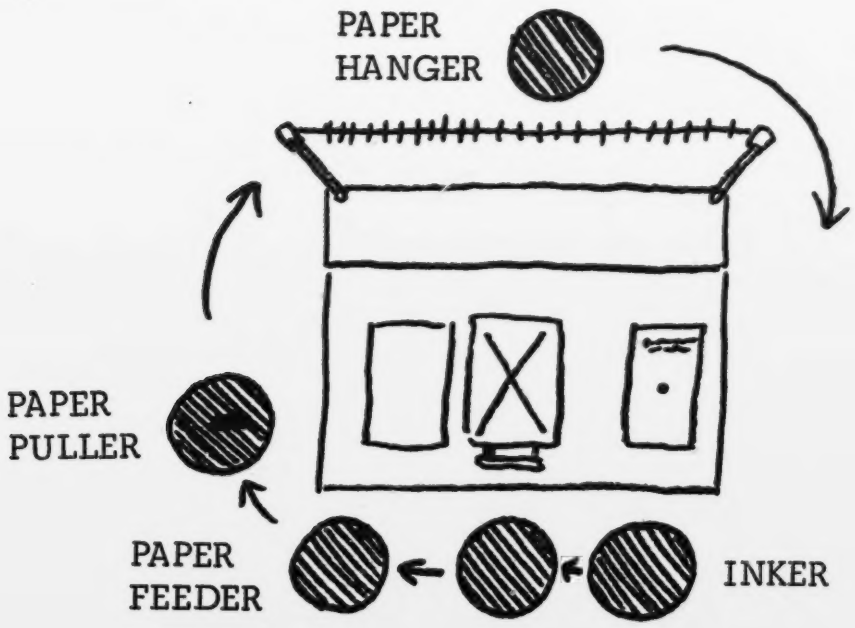
PAPER HOLDER - a box attached to the print shop case. It holds the sheets of paper that are to be printed.



TRAINING COURSE

MANAGER:

Assign the members of your department to one of the five positions at the press. Give an apron to the press operator, the inker and the paper feeder. Everyone will have a chance to work at each job because the staff will move around clockwise one position each day. Today you will print the copyright page. The type is locked in the press ready to go.



PRESS OPERATOR

STAFF:

READ ALL THE INSTRUCTIONS ON THE CASE AND ALL THE INSTRUCTIONS BELOW BEFORE YOU START.

HOW TO MAKE A PROOF

1. Ink up.
2. Put a piece of proof paper in the press.
3. Ink the type.
4. Print the page.
5. Pull paper from the press.
6. Make proofs until they begin to look like this.

TRAINING
COURSE

HOW TO MAKE AN ASSEMBLY LINE

1. The paper feeder must put the paper in the paper clips on the press at the same time that the inker is inking the type.

2. The inker must roll more ink on the brayer at the same time as the press operator is printing a page. Everyone must be ready to do his next step as soon as he can.

3. Read the instructions on the case again!

4. Get in the correct positions at the press and START.

5. Print a complete run of the copyright page.

HOW TO PRINT THE COPYRIGHT PAGE

1. Get the copyright sheets from KEEPTRAK and put them in the paper holder.
2. Figure out how to place the page on the press so that the printing is on the correct side.
3. Ink the type.
4. Print.
5. Remove the page from the press and hang to dry on clip cord.

MANAGER AND STAFF:

Give the copyright slug to the Composing Department Manager to be cleaned. Remove the furniture from the press and put it away. Clean the ink plate and brayer with soap and water. Dry them off with paper towels. Return the printed sheets to KEEPTRAK and mark an X in the space that says "Printed". Wash off any ink that may have gotten on the case (or you) by mistake!

PRODUCTION

MANAGER:

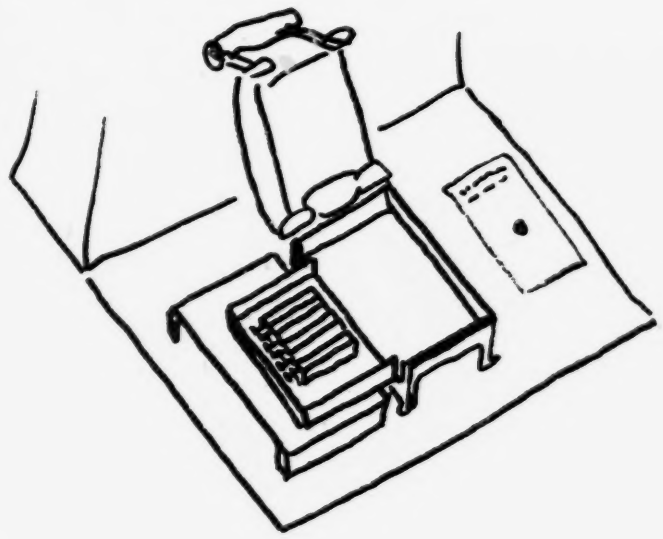
At the beginning of each day in the production period tell the print shop personnel to move clockwise one position.

STAFF:

You will print each page as it comes to you from the Composing Department using the techniques you learned in the training course. Your first printing task during the production period will be the dedication. When you printed the copyright page, the type was already locked in the press. Now you must learn how to lock up the type for the rest of the book.

HOW TO LOCK UP TYPE

1. Place the galley on the paper holder, open side facing the press. Slide the type from the galley onto the press bed.



2. Check the dummy for the position of the type on the page.

3. Follow the directions on the print shop case for placing furniture around the type on the press bed and locking it up.

PRODUCTION

Now print as you did yesterday. Remember to:

1. Check KEEPTRAK before you position the paper.

2. Make a proof.

3. Print the run.

4. Slide the type from the press into the galley. Return the galley to the Composing Department group that gave it to you.

Prepare to print the next page in the same way.

MANAGER:
Follow the same clean-up procedures as you did in the training course.

PROBLEMS

TOO MUCH INK

Roll the brayer on paper to remove the excess ink. Then roll it again on the ink plate type.

NOT ENOUGH INK

If you are sure you didn't forget to ink the type, put a little bit more ink on the plate, spread it evenly and re-ink the type.

So she dressed into a raincoat, boots and hat. And carrying an umbrella for further protection she started to the stores.

Hats, Hats, Hats, [illegible]

INK NOT EVEN

Make sure the ink on the ink plate is spread evenly and re-ink the type.

So she dressed into a raincoat, boots and hat. And carrying an umbrella for further protection she started to the stores.

Hats, Hats, Hats! She tried on pink ones and blue ones, straw ones and f[illegible] wered ones.

PROBLEMS

TYPE AT DIFFERENT HEIGHTS

Loosen the screw and tap and jiggle the letters until they are even. Then tighten the screws.

So she dressed into a raincoat,
boots and hat. And carrying an u

LOOSE TYPE

Straighten the type by pinching the type holder in the middle and tighten the screw.

So she dressed into a raincoat,

TILTED TYPE

Loosen the screw. Stand the type up straight and tighten the screw.

UNEVEN LEFT HAND MARGIN

Loosen the lock up screws and even the type holders.

So she dressed into a raincoat,
boots and hat. And carrying an umbrella for further protection she started to the stores.
Hats, Hats, Hats! She tried on pink ones and blue ones, straw ones and flowered ones.

FINAL CLEAN-UP

MANAGER:

Return all type and galleys to the Composing Department. Collect the handbooks from the Composing and Art Departfments.

Collect the 5 word cards and put them in the envelope.

STAFF:

Thoroughly wash the brayer and ink plate and clean up the print shop.

Pack the print shop case.

Left-hand section of the case:

the film
the book
8 handbooks
KEEPTRAK (folded)
word card envelope

Center section of the case:

12 pieces of wood furniture
clipcord with dowels
1 brayer
1 tube of ink with cover tightened
3 folded aprons

Right-hand section of the case:

2 aluminum containers
Proof Press
Art Department

INVENTORY

Print Shop Case:

1 film "Story of a Book"
1 book "Pagoo" Holling C. Holling
1 press
2 aluminum containers; one marked "Art Department", one marked "Proof Press".
KEEPTRAK
3 aprons
1 brayer
1 tube of black ink
1 clipcord with dowels
12 pieces of furniture
1 Teacher's Guide
8 Handbooks
1 envelope containing 5 word cards

Art Department Container:

3 envelopes marked "Training Course"
3 envelopes marked "Production Period"
1 brayer
1 baren
3 tubes of ink; 1 black, 2 colors
foam core blocks of assorted sizes
colophon stamp

Proof Press:

1 brayer
1 tube of black ink
9 pieces of wood furniture
2 triangular pieces of furniture

2 Type Cases - each with:

4 galleys
4 composing sticks
2 bags of typeholders, 12 holders per bag
2 bags of leads, 20 leads per bag
2 pairs of tweezers
2 cleaning brushes
1 instruction card

The red-pink type case also has 1 extra bag containing 10 large typeholders.

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* particularly suitable for children

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About the MATCH Box Project

The MATCH Box Project is concerned with how real objects together with other materials can be used to make teaching and learning in elementary schools more meaningful and fun.

For teaching and learning to occur there must be communication. Mostly we use words to communicate in the classroom. We try to do practically everything with them. But there are people for whom this is not the best way, and there are ideas and experiences and insights which words can only hint at or not convey at all. If we want to teach many things to many people, we must commit ourselves to using many ways.

MATCH Boxes are systems of materials and activities that communicate in a variety of ways. Built around specific topics, they contain objects of all sorts, films, pictures, games, recordings, projectors, supplies, and a pattern for using these things -- the Teacher's Guide.

Each MATCH Box is unique -- a probe into the realm of non-verbal learning. Since 1964 when the Project began, 16 of them in prototype form have been developed and tested in the schools.

First Generation - completed September 1965

Grouping Birds	K - 2
The City	1 - 3
The Algonquins	3, 4
Seeds	3, 4
A House of Ancient Greece	5, 6

Second Generation - completed September 1966

Houses	1 - 3
Animal Camouflage	2, 3
Netsilik Eskimos	3, 4
Musical Sounds and Shapes	3, 4
Rocks	5, 6
Japanese Family 1966	5, 6
Medieval People	5, 6

Third Generation - completed September 1967

Waterplay	Nursery - 2
Imagination Unlimited	3, 4
"Paddle-to-the-Sea"	4 - 6
The MATCH Box Press	5, 6